

Janos Szoboszlai

A few notes on **discursivity** in contemporary art,  
and on the **perception of on-line** contemporary artworks

Keynotes for the conference panel Medium As a Message in Visual Arts

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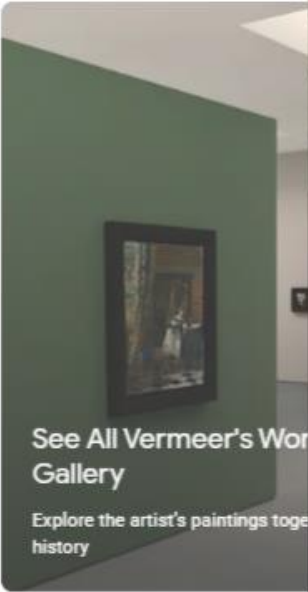
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See All Vermeer's Works in a Virtual Gallery

Explore the artist's paintings together in a virtual gallery




Let Vermeer's Milkmaid Pour a Drink

See the artwork in real size in your room with the Art Projector




Turn Yourself Into the 'Girl With a Pearl Earring'

Try on an Art Filter based on Vermeer's iconic portrait



Vermeer's Brushstrokes

Choose for 'View of Delft'



Vermeer Paintings

Choose for 'View of Delft'

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239 médium



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Történelmi alakok  
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Bejelentkezés




Szecesszió  
1 000 tétel




Claude Monet  
256 tétel




Ryōan-ji  
22 tétel




Gustav Klimt  
145 tétel




Fénykép  
36 000 tétel




Bellinzona várai  
8 tétel




Jurassic Coast  
14 tétel




Kaliforniai-öböl  
9 tétel




Historic Center of Siena  
14 tétel




Albula-vasút  
5 tétel




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https://artsandculture.google.com/entity/historic-center-of-siena/m0wzm74n?categoryId=place

**Victor Vasarely's proposal** (1970's):

instead of visiting museums, home slideshow to be installed to live with masterpieces...

**Out of the white cube:**

various examples of dematerialised art,  
land art,  
public art,  
intermedia art,  
on-line art,  
art as activism,  
politically and socially engaged art,  
Instagramism,  
...

## 1. Notes on the exhibition-medium as we know it (white cube)

TATE MODERN

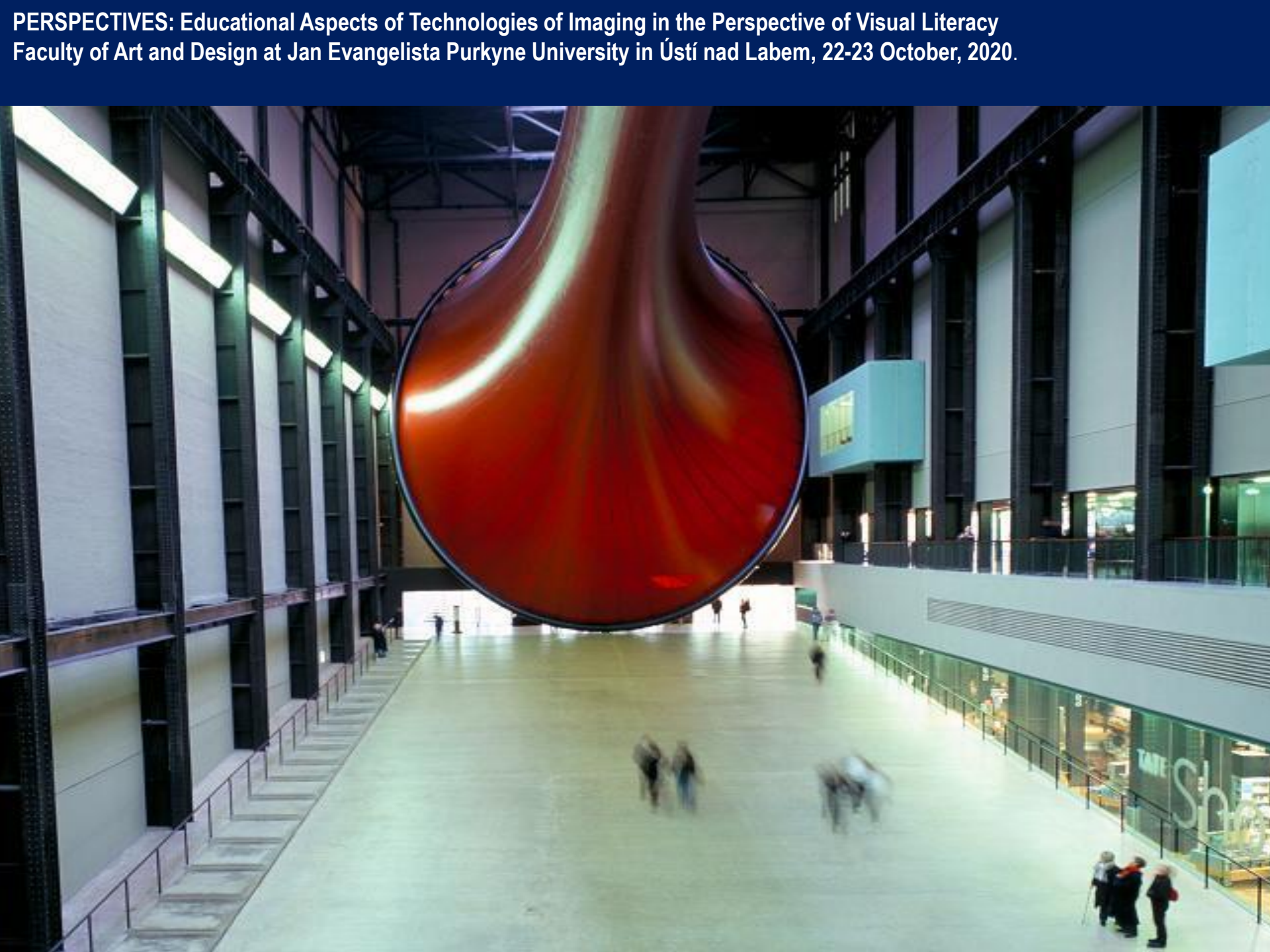
ANISH KAPOOR: MARSYAS

2003

<https://www.tate.org.uk/whats-on/tate-modern/exhibition/unilever-series/unilever-series-anish-kapoor-marsyas>







PERSPECTIVES: Educational Aspects of Technologies of Imaging in the Perspective of Visual Literacy  
Faculty of Art and Design at Jan Evangelista Purkyně University in Ústí nad Labem, 22-23 October, 2020.

impossible to view the entire sculpture from any one position:

visitors **should move around**

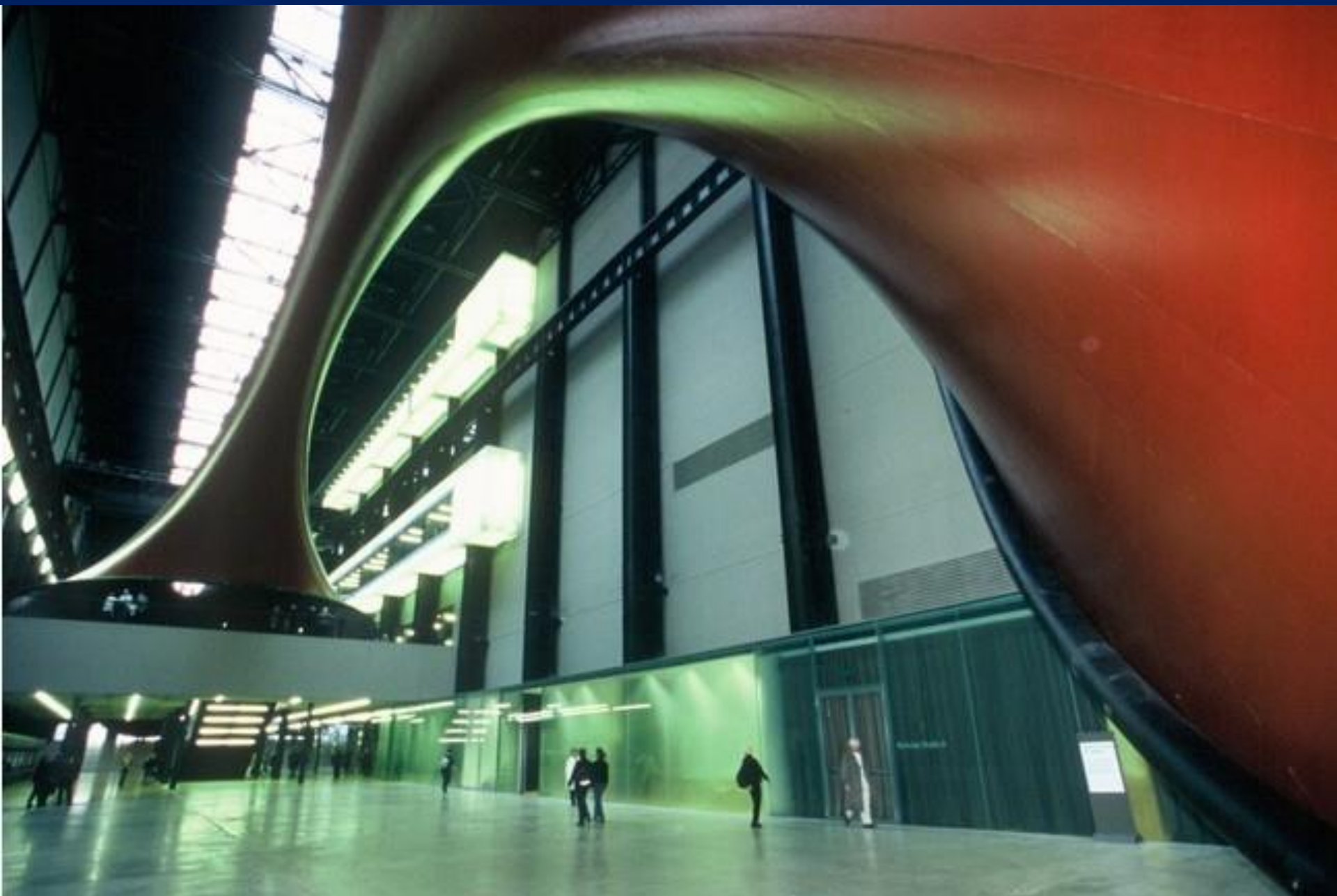
are left to **construct the whole: spatial perception**

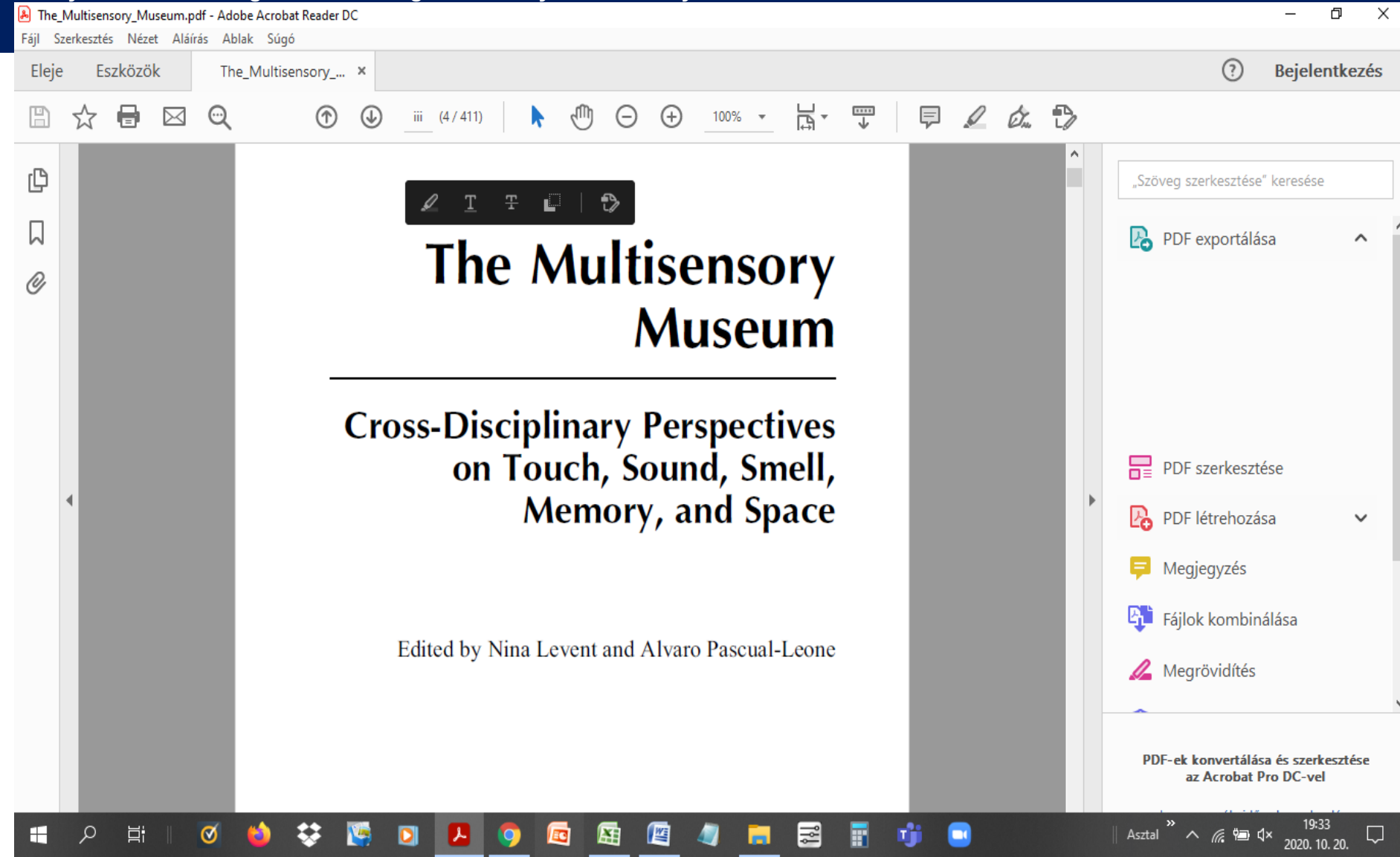
which is a multi-sensual and multi-sensory experience:

perception of **space, object**

a monochromatic field of **colour**







The Multisensory Museum - Cross-Disciplinary Perspectives on Touch, Sound, Smell, Memory, and Space Ed. Nina Levent and Alvaro Pascual-Leone, ROWMAN & LITTLEFIELD Lanham • Boulder • New York • Toronto • Plymouth, UK, 2014



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## 1. Notes on the exhibition-medium as we know it (white cube)

„Exhibition is a **medium of communication**.“

„Exhibitions primarily deal with the **physical aspects** of things, and even if interpretation is excellent, exhibitions **do not** afford a **complete** source of information.“

Therefore an exhibition on one hand presents **the „real thing“ in a real space...**

## 1. Notes on the exhibition-medium as we know it (white cube)

...and on the other - especially in the case of thematic group exhibitions -, it is a **bricolage which is uncompleted in nature.**

Bricolage: culture (e.g. presentation of **any subjects**) is fragmented ,  
because only parts of culture are accessible, not the whole.

The complexity is not accessible in its totality, but through details –  
**if communication (contextualisation and interpretation)**  
**is efficient and effective.**

Bricollage: the term: Claude Levy-Strauss, *Tristes tropiques*, Paris, 1955.

Elisabeth Edwards, *Beyond the Boundary* , In. Banks and Morphy: *Rethinking Visual Anthropology*, Yale, 1999.

Jan Verwoert: *Control I'm Here: A call for the free use of the means of producing communication, in curating and in general*

In. Paul O'Neill (ed.) *Curating Subjects*, De Appel/Open Editions, Amsterdam/London, 2007.

## 1. Notes on the exhibition-medium as we know it (white cube)

Last decades this medium was affected in many ways,

for example by the emergence of

**new museology,**

**the curatorial and educational turns,**

**the participatory and collaborative practices in contemporary art,**

**new technologies** that support interpretation,

and **interdisciplinary approaches in curatorial practice.**



## 1. Notes on the exhibition-medium as we know it (white cube)

„Contemporary curating is marked by a **turn to education**. Educational formats, methods, programmes, models, terms, processes and procedures have become pervasive in the praxes of both curating and the production of contemporary art and in their attendant critical frameworks.”

„Since the late 1980s, the group exhibition has become the primary site for curatorial experimentation and, as such, has generated **a new discursive space around artistic practice**. „

Paul O'Neill & Mick Wilson: Introduction, In. Paul O'Neill (ed.) Curating Subjects, De Appel/Open Editions, Amsterdam/London, 2007.

O'Neill, Paul, 'The Curatorial Turn: From Practice to Discourse, In. Rugg, J and Sedgewick (eds) Issues of Curating in Contemporary Art and Performance, Bristol: Intellect Books, 2011.

## 1. Notes on the exhibition-medium as we know it (white cube)

To create appropriate space for **contextualization, interpretation and education**, and according to these turns and shifts, curators **supply the exhibition with additional mediums** and instruments of discourse:

round tables,  
gallery talks,  
symposia,  
workshops,  
lectures,  
upstream and downstream events,  
publications in various form and content for various target groups, etc.

**are compulsory components of a curatorial project.**

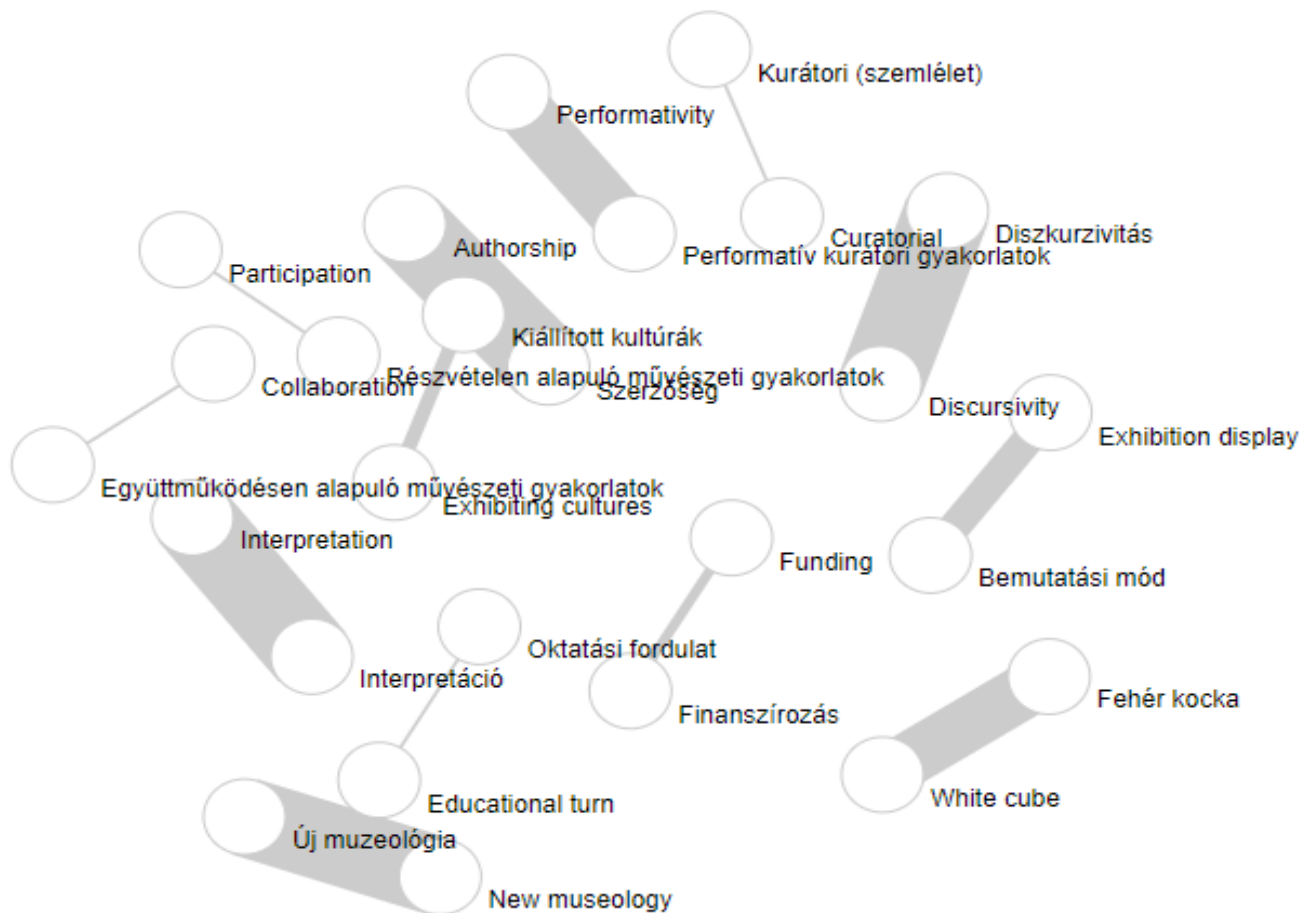
The **digital technology**, mainly the internet and the web2 (social media) speeded up and broaden this **shift in discursivity**.

The exhibition as medium of communication has become a **complex medium of the discourse**.

## 2. Notes on discursivity

# CURATORIAL DICTIONARY

<http://tranzit.org/curatorialdictionary/index.php/dictionary/>



Exhibition display  
**Discursivity**  
 Collaboration  
 White cube  
 Funding  
 Interpretation  
 Exhibiting cultures  
 Curatorial  
 Educational turn  
 Performativity  
 Participation  
 Authorship  
 New museology

## 2. Notes on discursivity

**„... an expansion of various discussions around contemporary art and its social function**

This is also referred to as the **discursive turn** in contemporary art.

Discursive practices reflect **on the meaning(s) of art, the function and social responsibility of the museums,** or the **social position and status of the artist.**

Discourse is **a form of knowledge production**, in which language is understood as a system of representation.”

Eszter Lázár    <http://tranzit.org/curatorialdictionary/index.php/dictionary/>

Discursivity supports **to complete** – as much as possible – the big picture, to show the context of the artworks, **to refill** the fragments to help the audience in order to interpret the work from their own platforms of cultural identity.

### 3. Quarantine

The unprecedented quarantine of the first half of 2020 not only forced public and private art organizations to **go on-line**, but led to some shifts in the methodology and operation of museums, exhibition spaces, galleries, art fairs, the art press and art education.

Some proved methods become more fashionable (**on-line gallery tour**),

some new mediums emerged (**on-line exhibition and viewing room, VIP viewing room**),

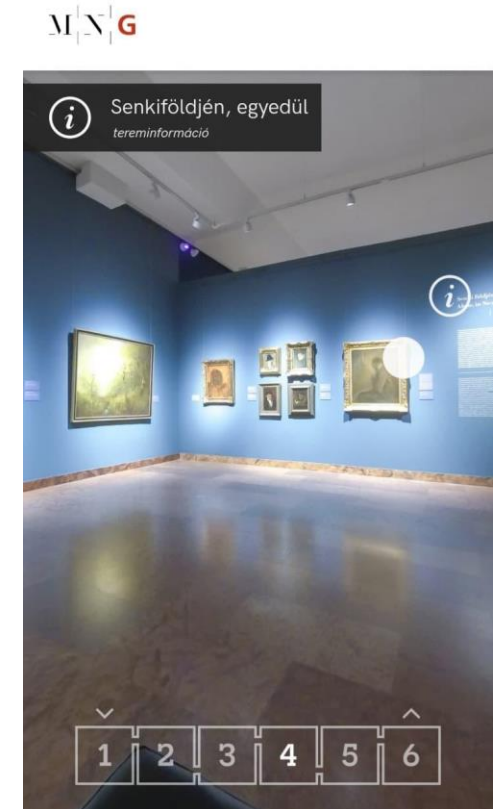
new constructions for selling art are introduced (**new platforms for artists to sell art and support one another during the post-pandemic recovery**),

...and we are not sitting in the same conference room today and tomorrow.



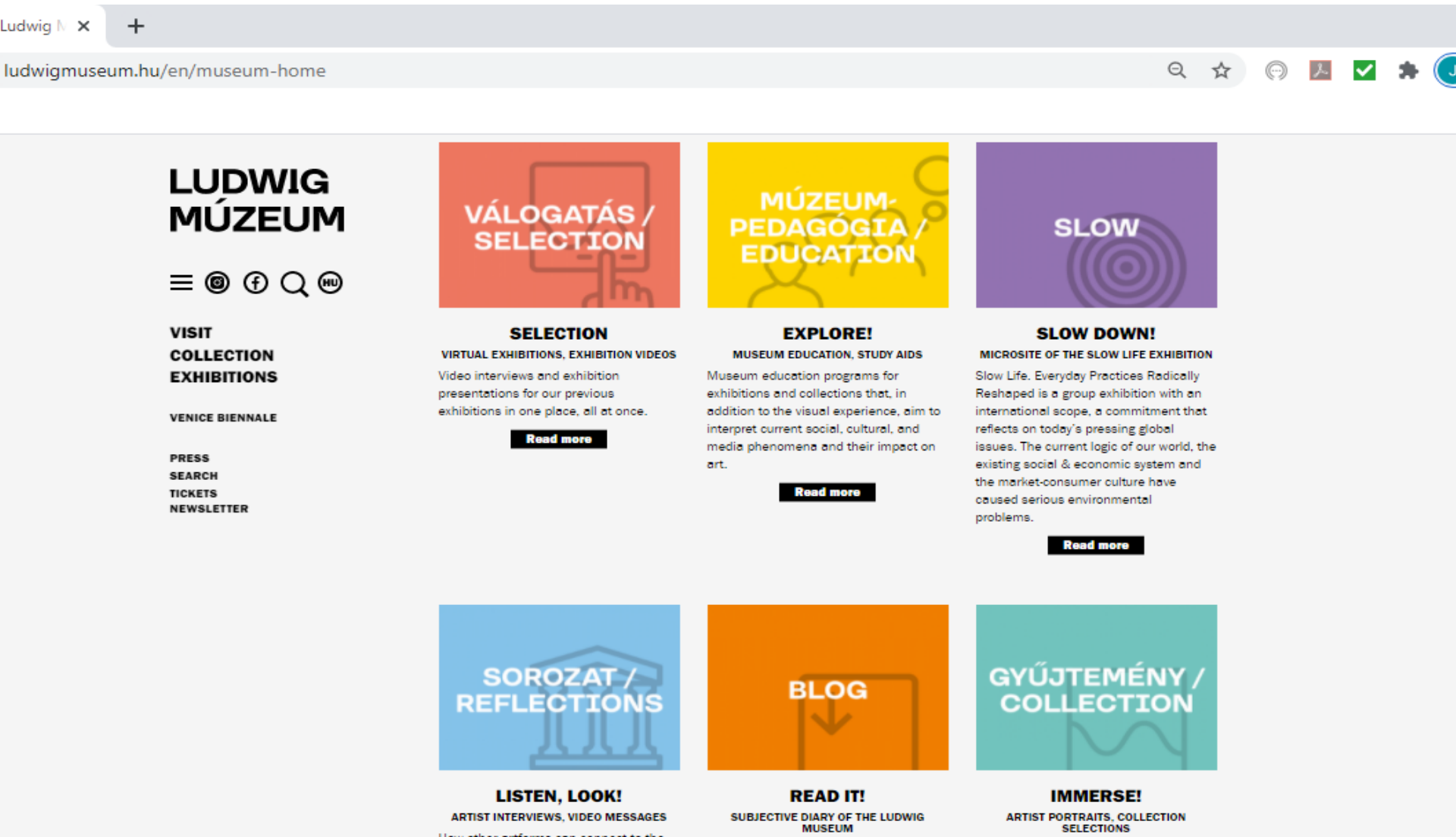
### 3. Quarantine

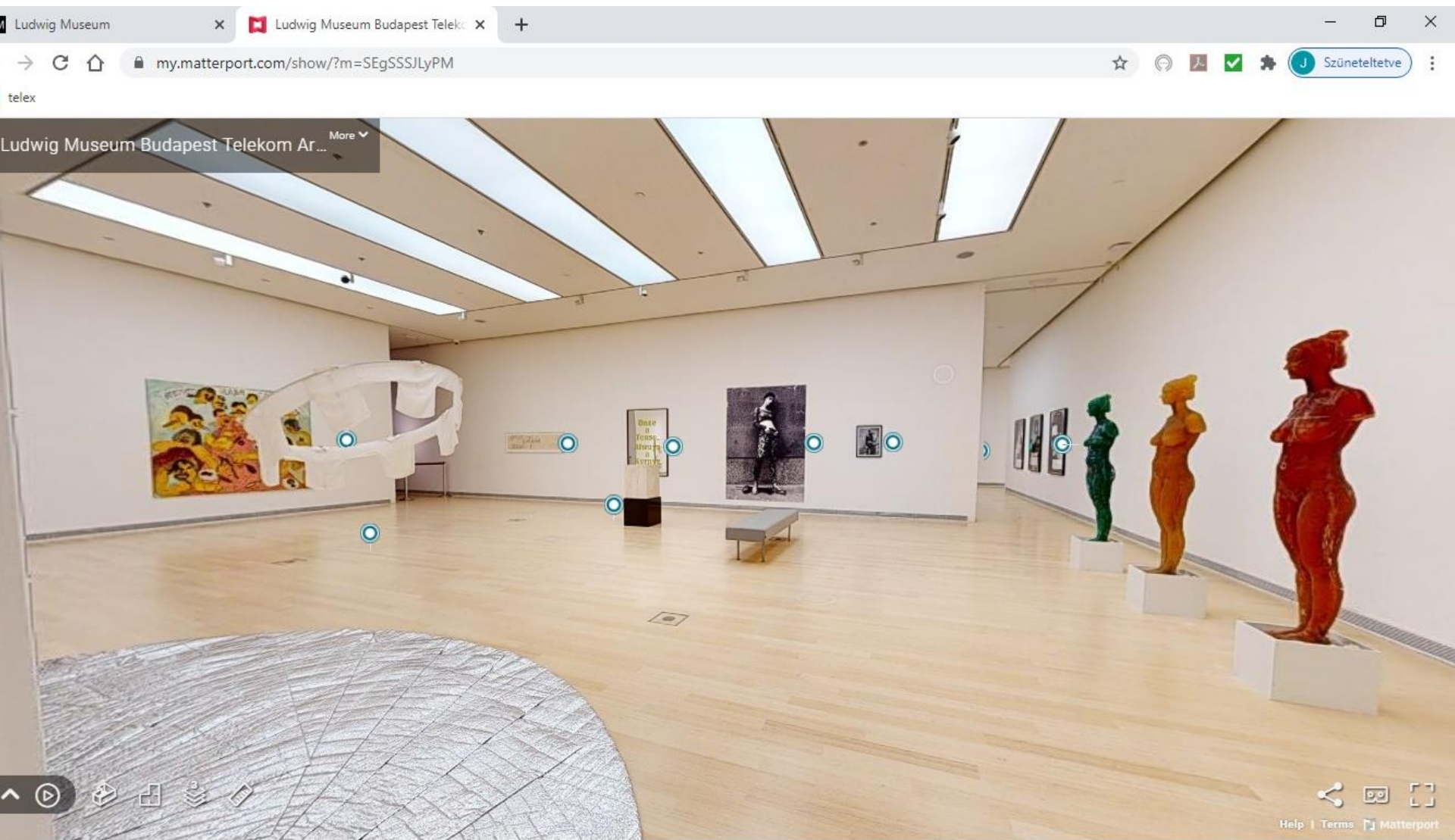
#### 1. Hungarian National Gallery (collection, permanent exhibition, virtual tour)



### 3. Quarantine

## 2. Ludwig Museum – Museum of Contemporary Art, Budapest, Hungary

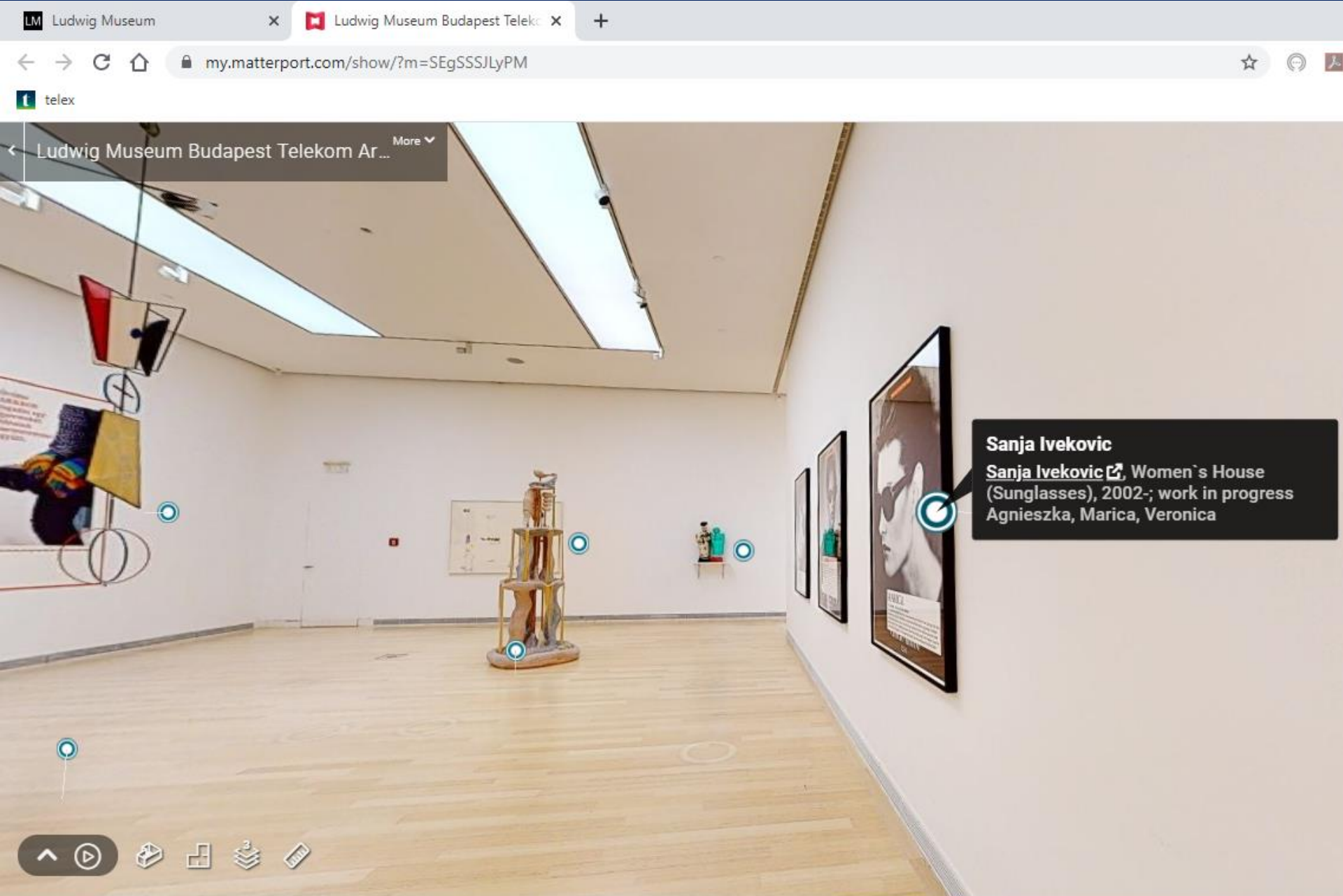


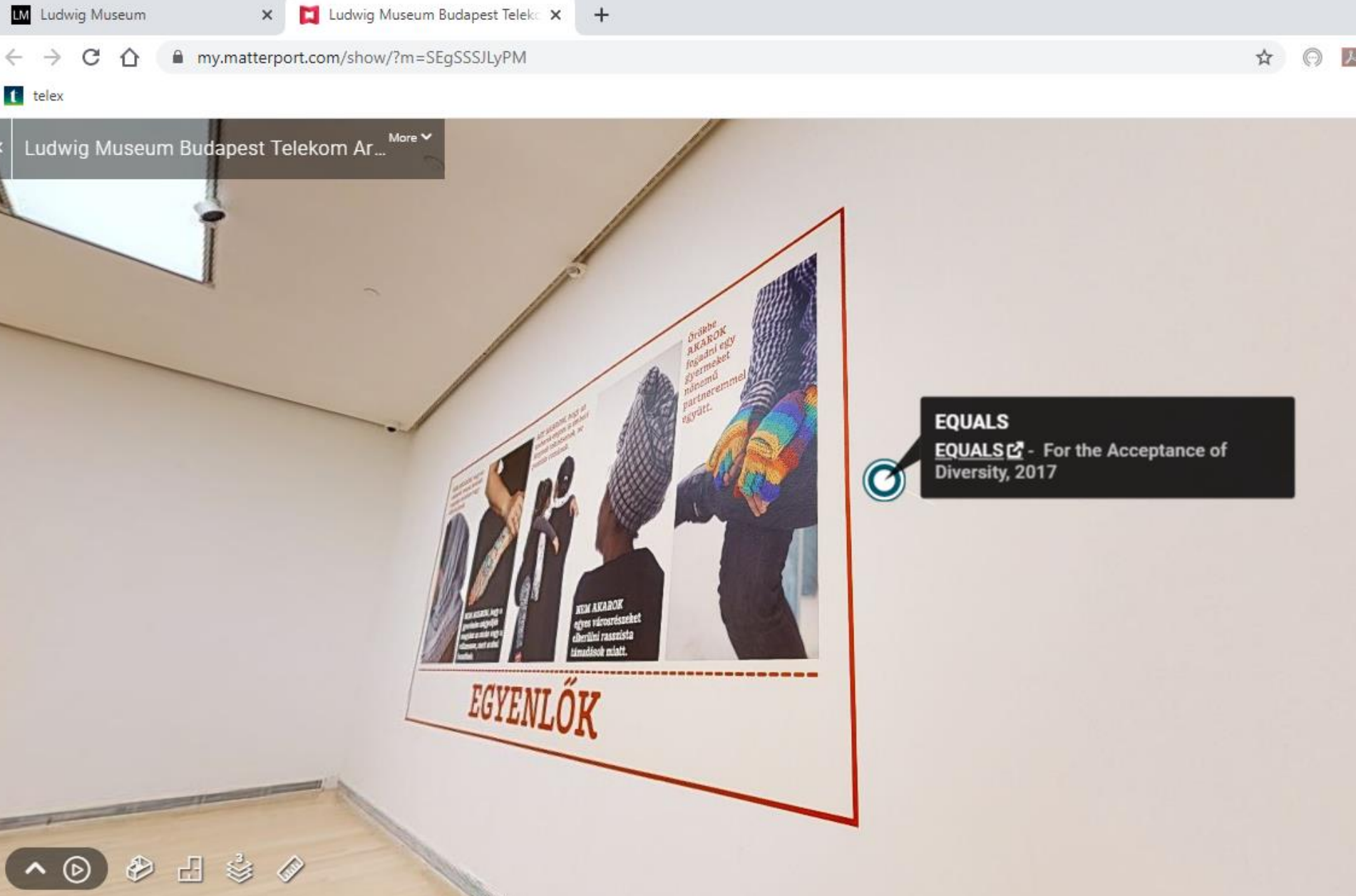




# PERSPECTIVES: Educational Aspects of Technologies of Imaging in the Perspective of Visual Literacy

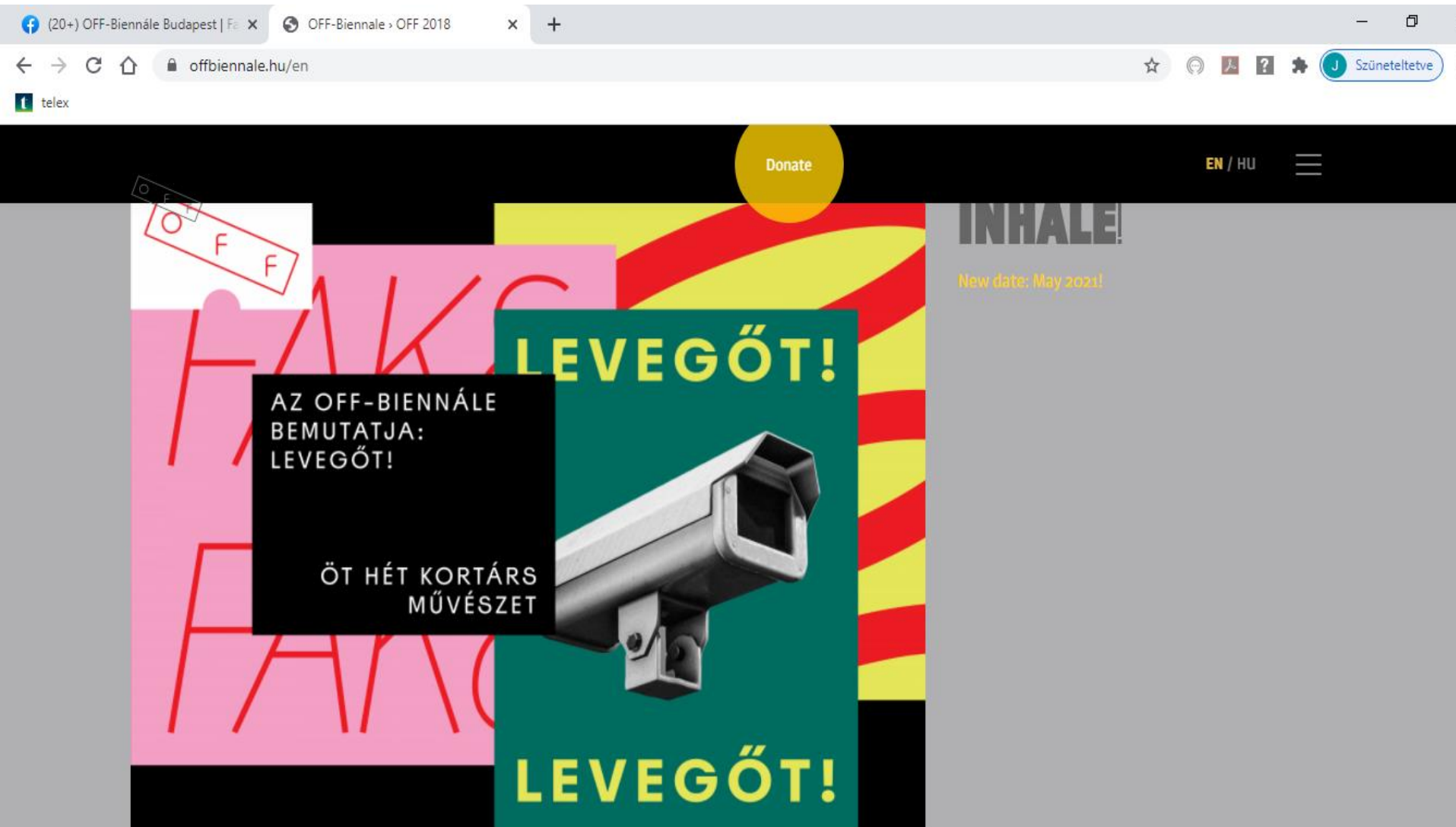
Faculty of Art and Design at Jan Evangelista Purkyně University in Ústí nad Labem, 22-23 October, 2020.





### 3. Quarantine

### 3. OFF-BIENNALE BUDAPEST



tekintése



0:02

#P...

tekintése

i  
ed az  
c által



OFF-Biennale Budapest

Szeptember 11. · 🌐



"East European Biennale Alliance (EEBA) presents 'Culture at Crossroads: What Collaboration Do We Want in Eastern Europe?' – an online symposium which will be streaming on Friday September 18th 2020 from 12 pm (CET). The symposium will be held in English and is organised by the founding members of EEBA – Biennale Warszawa, Bienále Ve věci umění / Matter of Art Praha, OFF-Biennale Budapest a Kyiv Biennial (VCRC)."

Online

Symposium

18.9.2020



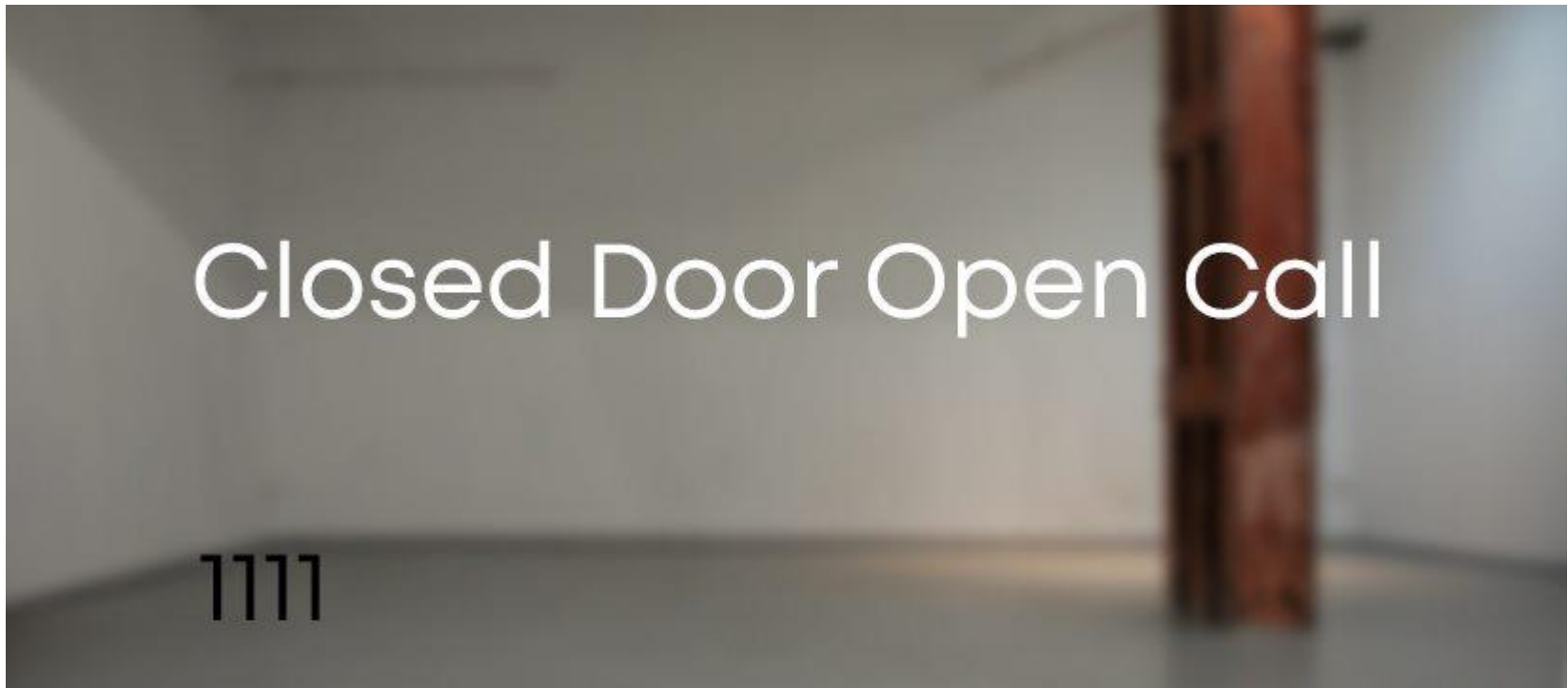
EAST EUROPE  
BIENNIAL ALLIANCE

P, SZEPT. 18.



3. Quarantine

4. Closed Door, curator: Borka Csejdy, an on-line exhibition



Facebook

facebook.com/events/1789964764473227/?acontext=%7B"event\_action\_history"%3A[%7B"mechanism"%3A"search\_results"%2C"surface"...

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János György

+

Messages

Closed Door Open Call x 1111

★ Érdekel

...

CLOSED DOOR OPEN CALL

After China, Hong Kong and Iran, by now the COVID-19 virus has reached all continents, and the epidemic has become a pandemic. The situation in recent weeks is unprecedented for all of us. Our everyday lives have been changed. Our connections, our relationships having been transformed to virtual spaces narrowed our habitats down to our actual flats and apartments. The policymakers are facing two ways while risking a complete collapse of the economy: to allow the virus to spread quickly, or to slow the pace of diseases. What does quarantine, deprivation of your liberty, mean to you? What strategies do you have for this period? What does home mean to you during forced confinement? How do you feel when you read about the news? Fear? Compassion? Anxiety? And what changes do you think the epidemic will bring to the global society? Will it strengthen cooperation or isolation? Will it alter existing social structure?

If you have a work related to the topic, send a digital photo, a short description and other details of the work (title, year, technique, size) to 1111 Gallery. We make the received works visible on the gallery's Facebook page and Instagram profile, in order to get and give a picture of how contemporary artists experience isolation and the whole situation. Our aim is turning the initiative into a community project so all incoming works will be presented online.

Curator: Borka Csejdy

Keywords: crisis, quarantine, epidemic, home, freedom, confinement, epidemiology, COVID-19, SARS-CoV-2

ÉPPEN ZAJLIK

10.15

GRAND OPENING  
MADHOUSE

Etentuk és 2 ismerős

★ Érdekel

MA, 14:00 UTC+02-KOR

Csiga Cafe

Egész napos lemezgyűjtemény  
bemutató a Csigában

Mesi és Norbi

★ Érdekel

ÉPPEN ZAJLIK

Növénycsere és -örökbefogadás a Szimplában

Szimpla Kert

Pikler és Katalin

★ Érdekel

HOLNAP, 8:00 UTC+02-KOR

Kö...





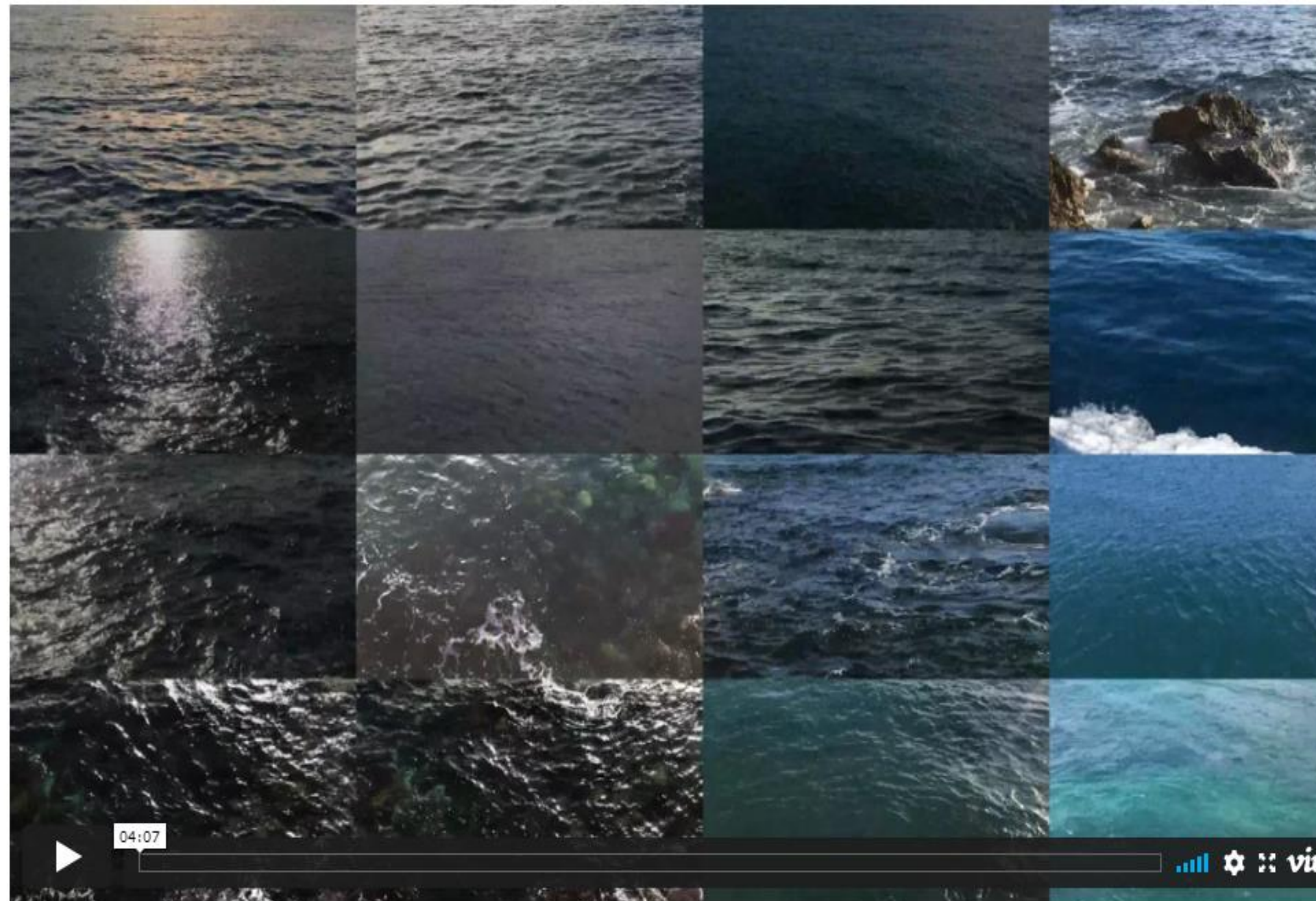


### 3. Quarantine

#### 5. les dispersé.es, curated by Boglárka Balathy, an on-line exhibition



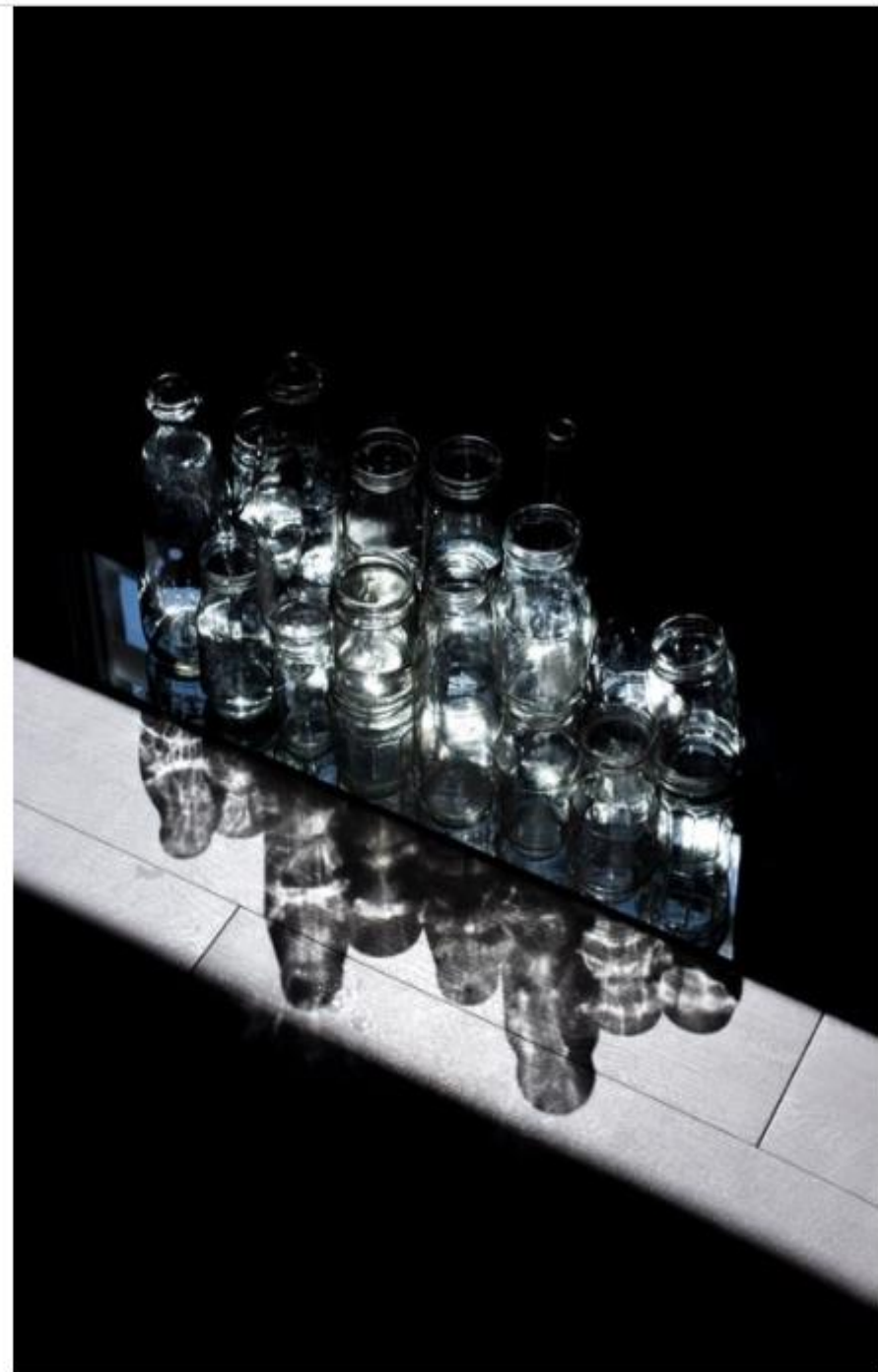




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3. Quarantine  
6. Muzeum Sztuki Łódź: Work: Documentation of Imagination

ms Work: Documentation of Imagin

msl.org.pl/work-documentation-of-imagination/

telex

homeonline events

# Work: Documentation of Imagination


In response to the restrictions imposed on our movements during the coronavirus epidemic, Muzeum Sztuki in Łódź initiates the online-based collection, *Work = Documentation of Imagination*, consisting of work by an international group of artists. In the search for new solutions, we turn towards the past, drawing inspiration from neo-avant-garde artistic practices.

TUMBLR BLOG WORK = DOCUMENTATION OF IMAGINATION

The collection refers to the action of the Hungarian art historian László Beke, who in 1971 sent to a group of his artist friends a list with an invitation to respond to the slogan "WORK = the DOCUMENTATION OF THE IMAGINATION/IDEA." The collection of received responses has become an important element in the development of Central European conceptual art, as well as a testimony to the informal network of relationships. In the face of the current crisis, we have begun a dialogue with this historic gesture, asking the group of artists working with the Muzeum to send their responses to the same call.

The current COVID-related restrictions have forced us to update the artistic methods developed before globalization, and after meaning. Today, they can indicate not only the limits ntly continue with their practice.

ross the globe is an archive of imagination and a



The project's visuals

INFO



place

time



curators

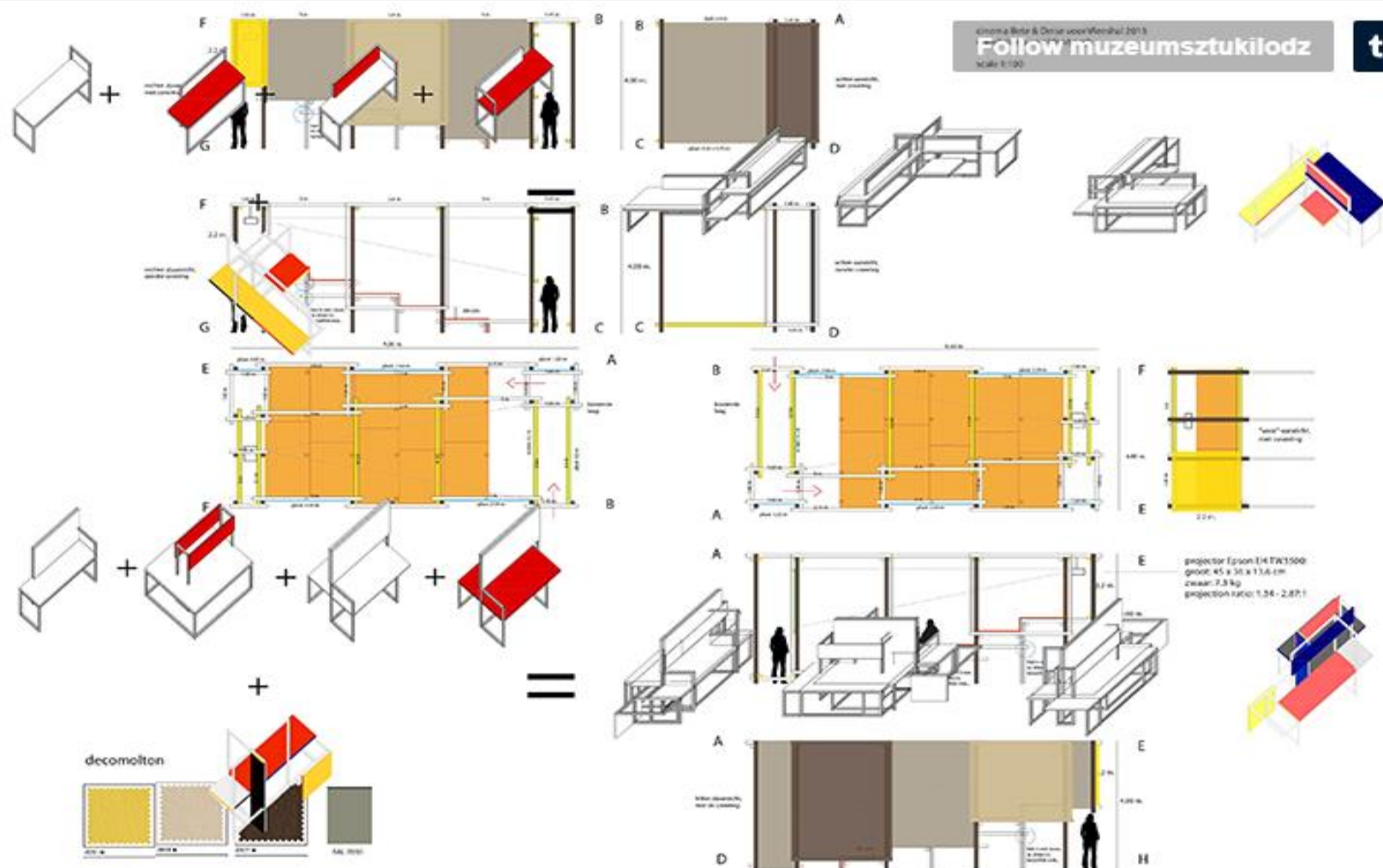
Tumblr blog Work = Documentation of Imagination

Since June 1, 2020



Republic of Poland





Wendelien van Oldenborgh / Céline Condorelli

Rozmowa przerywana przez rysunki  
A conversation interrupted by drawings

2020



Szüneteltetve



Follow muzeumsztukilodz

tumblr

ARTISTS  
STAY HOME

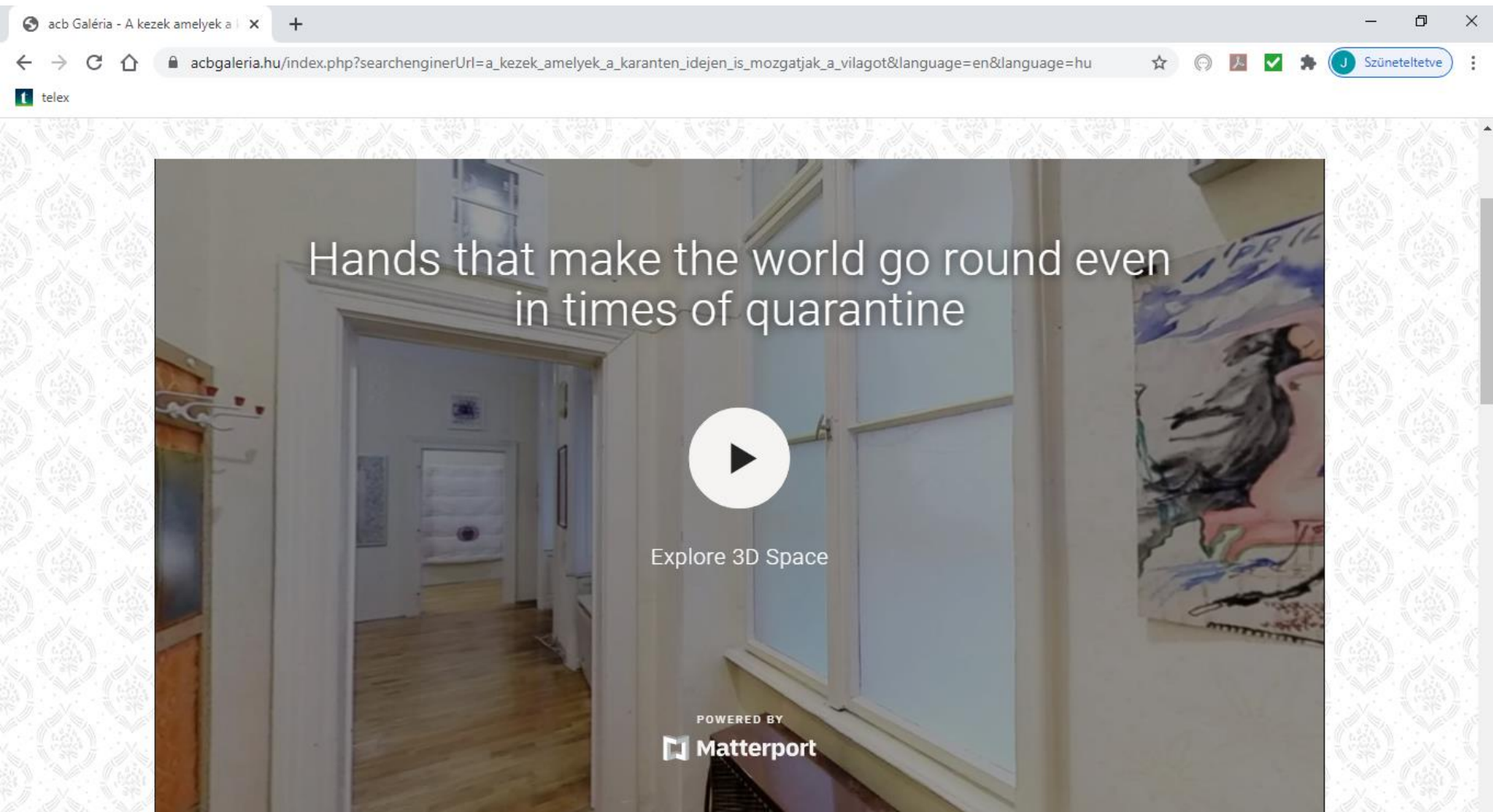
Wojtek Dada / Rafał Jakubowicz

#StayHome

2020

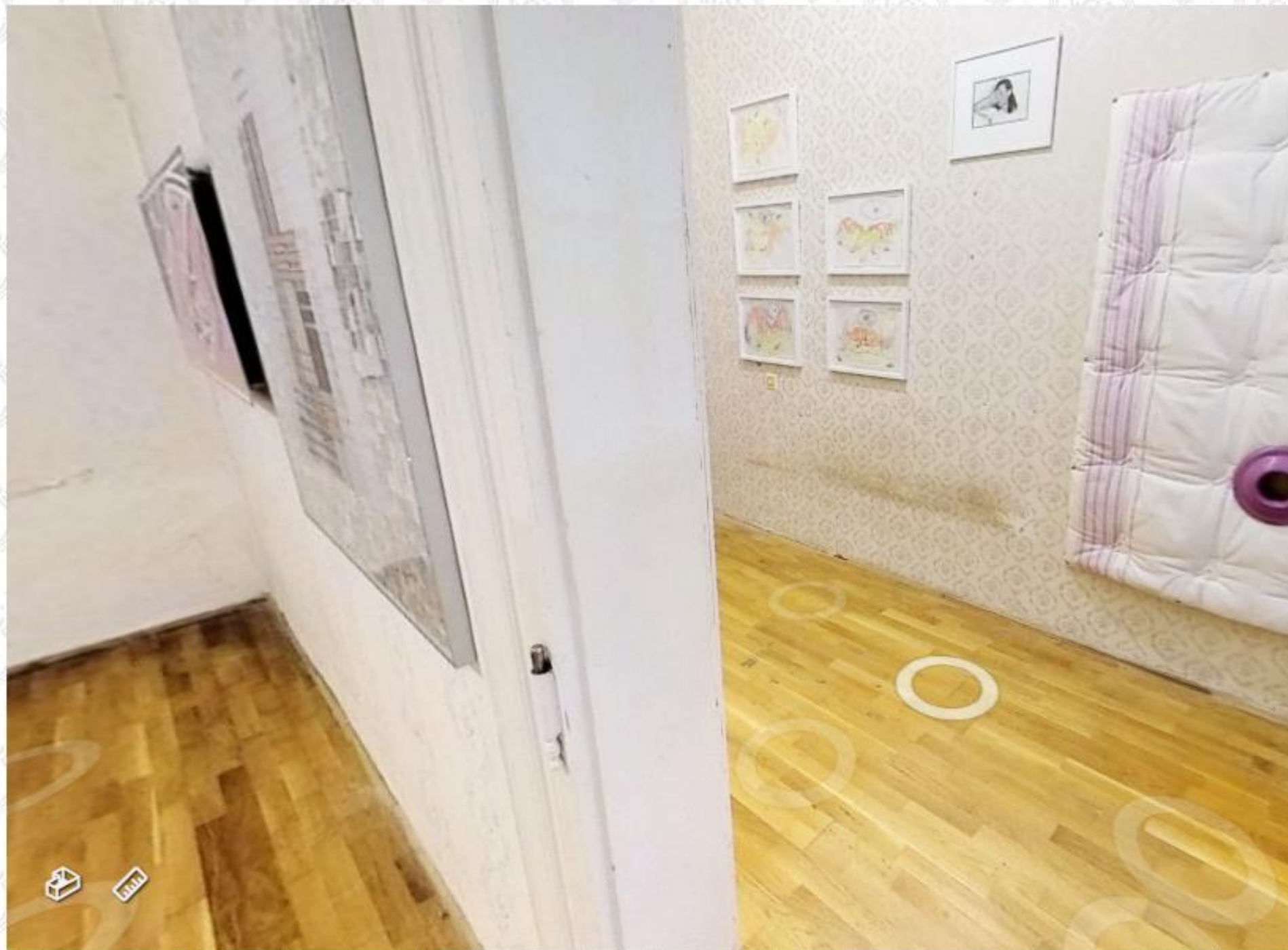
### 3. Quarantine

#### 7. acb Contemporary Art Gallery, on-line show





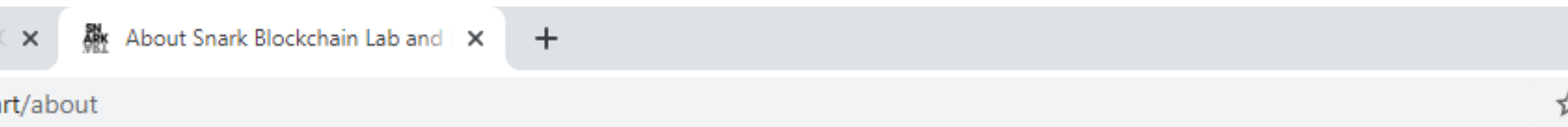








- 3. Quarantine
- 8. snark.art



Do **We are a technology laboratory exploring creative and commercial possibilities in art**

Snark.art uses the power of blockchain to change the way art is made and collected.

We work with established artists, as well as up-and-coming digital artists, to help them shape a nascent artistic medium.

We want to push the boundaries of blockchain technology, while also introducing contemporary art to an entirely new audience.



#### 4. Out of the white cube:

visitors / audience are sitting at desktop monitors, or, watch smartphones/tablets

perceive:

2D / 3D digital image, moving image, **multimedia**

no spatial perception, no real thing, no physical interactivity

at the same time: specific sensual and material components  
(as colour, size, proportion, surface, texture, etc)  
are **automatically refilled by the mind**

Marsyas confounds **spatial perception**, immersing the viewer in a monochromatic field of **colour**.

It is **impossible to view** the entire sculpture from any one position.

Instead we **experience it as a series of discrete encounters**, in which we are left to construct the whole.

#### 4. Out of the white cube:

Analogue of shifts in perception:

reading silently instead of listening to the recitation of a poem (antiquity)  
*loosing rhythm and acoustic components*

listening to records instead of attending a live music performance  
*loosing the unique experience and accidental components of live performance*

Usually, most of the artworks are known from reproductions  
(catalogues, albums, books of art history, webpages).

**Due to on-line accessibility the possibility, desire and intention to see the real ones are being radically weakened.**

*The possibility, desire and intention to see the real ones have been radically weakened:*

As specific sensual and material components are **automatically refilled by the mind,**  
the **viewers' mind and imagination create an internal, virtual and augmented reality:**  
the artwork exists in this reality.

The contextualization and interpretation of these works  
of personal augmented realities are **supported by intensifying discursivity**  
(texts, references, educational programmes, etc).

((Huge quantity of texts, references, educational programmes appear on the  
information superhighway. It pushes the audience to practice **the intellectual activity of**  
**a scholar** (who is an insider, educated, actress/actor of the discourse.)))

## 5. Notes on audience

A job to do No1: communication

It is a must anyway, but in quarantine it would be really necessary to face the challenge of „the demand for professionalisation and industrialisation” of communication of the art organizations. In the cyberspace museums and art organizations operate in a really competitive environment: **it is a fight for clicks** (clickbait).

A job to do No2: research

The production we offer is out of white cube display.

Audience needs to **learn, adopt and practice different perception** to consume art.

The intellectual challenge of discursivity can support this learning process, but at the same time it may make this effort even **harder**.

A job to do No3: research and development

Who is the audience, and how about audience development? The museums and exhibitions lost 80% of their audience. Art organizations just started to measure and evaluate this process.

Who are the on-line viewers? What can we tell about this new audience? **How does this audience perceive, interpret, or, enjoy contemporary visual art whilst watching desktop monitors?**

Thank you for your attention.